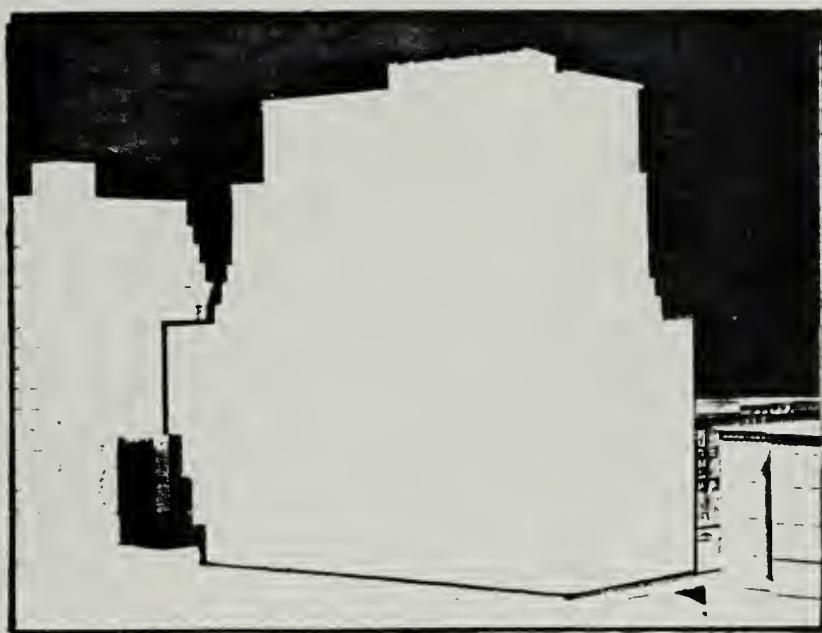
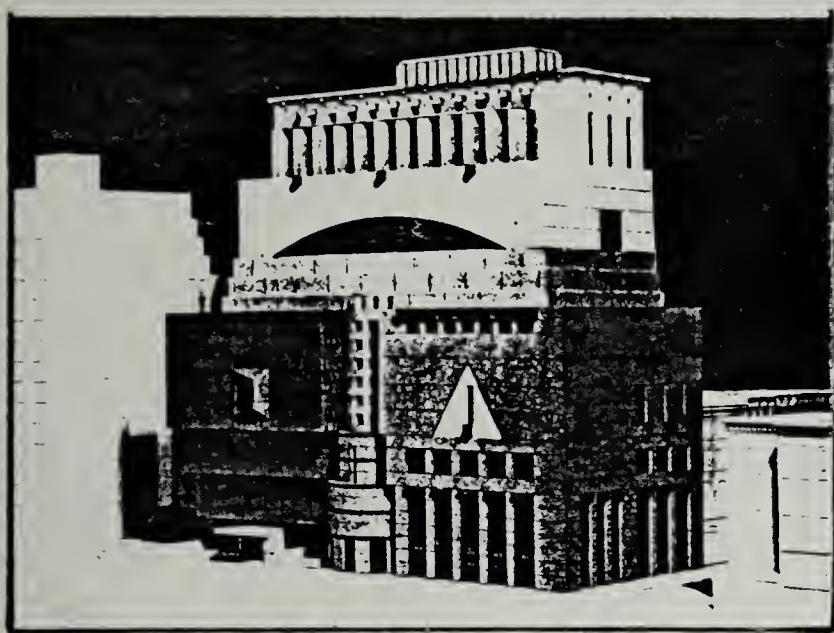


BEFORE WHITNEY



P R E S S R E L E A S E

Before Whitney
December 6-29, 1985

Gallery Hours: Wednesday-Sunday 1-6 PM
Opening Reception: December 6, 7-9 PM

As a response to the present dispute surrounding the proposed addition to the Whitney Museum of American Art, STOREFRONT presents "Before Whitney". This exhibition of alternative designs by architects creates an open forum of visual dialogue about the architectural issues that are crucial for Museum. To generate this forum, STOREFRONT distributed over 1,500 invitations which included the ISSUES and the SITE of the Whitney.

ISSUES

Synthesis of Art and Architecture

The challenge at Museum is the creative synthesis of art and architecture, as their proximity will unveil their interdependency. How can architecture frame and house the spirit of art within?

Architecture as Social Identity

Architecture is a physical expression of our culture. Where our social identity can manifest a symbolic reality. Therefore, what is our identity, and how can the Whitney be a symbol of our culture?

Reformation of American Architecture

Time has come to confirm our own history and to progress a reformation of American Architecture. Can the Whitney, the museum for American Art, reveal an American Architecture?

SITE

To escape from the detrimental confinement of the current professional debate between Modernism and Post-Modernism, STOREFRONT erased both the existing and proposed building from the photograph of the site. Upon this neutralized image, architects were invited to draw their own visual conclusion to the above issues. All responded invitations will be exhibited at STOREFRONT, to create a forum for a constructive dialogue in the fundamental issues of Public Architecture.

Kyong Park

STOREFRONT is a not-for-profit organization, a program of Cultural Council Foundation, and is funded by N.Y.S.C.A. & the J.M. Kaplan Fund.

STOREFRONT

Art and Architecture

Kyong Park/Glenn Weiss 51 Prince, New York, NY 10012 212-431-5795

BEOFRE WHITNEY



STATEMENT

The death bells for Modernism and Post-Modernism have begun to ring at the Whitney Museum of American Art through the sound of the controversy surrounding the proposed addition. Issues of preservation and artistic freedom cannot hide the last gasp for survival by staunch Modernists, and the last hope for Post-Modernists to keep their promise to give cultural meaning in architecture. Stuck in the professional debate, the fundamental issues of public buildings are overlooked. The real issues that must be addressed here are; Unification of Art and Architecture, Architecture as Social Identity, and The Reformation of American Architecture. STOREFRONT invites you and many others to investigate these crucial issues.

Unification of Art and Architecture

The synthesis of Art and Architecture begins at Museum. Current proliferation of museums as the conservatory of arts for public presentation has given architecture the responsibility to shape the frame of art. Successful museums offer humble interiors where art can dominate, whereas the exterior can portray the art within. The exterior of the Whitney must express the unique spirit of American Art in the works of Pollock, Rothko, Smithson, Oldenberg and others.

Architecture as Social Identity

Architecture is a physical expression of our culture, where the identity of our society can be expressed in a symbolic reality. In response, some architects promote the dispensable environment of cheap production as the future of our identity. Others proclaim the pretentious towers of the corporate royalty as the heroic destiny of our social aspirations. Now the eccentric composition of Renaissance archetypes are proposed as the true identity of 20th century Americans. These apocalyptic, totalitarian, and irrelevant conceptions reveals a cynical present and a pessimistic future. What is the real identity of the American Public and their culture which architecture must express? Will the face of the Whitney portray the symbol of American culture; the profile of our accomplishments and hopes?

The Reformation of American Architecture

America is without architecture of their own. We have disregarded the unique tradition of Sullivan, Wright, and Goff. We are overlooking the implicit strength of the vernacular and industrial architecture of this New World. We easily adopted immigrating Modernism to our resources and production and, then out of boredom,

began to accept a rejuvenation of the Old World as our spirit. Time has awaited us to confirm our own history and to reform our culture. Can the Whitney, the Museum of American Art, unveil an American Architecture? What is the American Architecture?

To investigate and express these issues without deception, STOREFRONT has erased both the existing building and the proposed design. The purpose of this sketch problem is to create a visual forum to discuss these critical and fundamental questions. The scale and two week time frame will hopefully create clear and uninhibited answers. We hope that your response will open a new perspective that will determine rather than accept our future.

Kyong Park

INSTRUCTIONS

Draw, paint, or construct your vision of the Whitney on the inside of this card, or any other drawings of 8 1/2" x 11". Mail to STOREFRONT for Art and Architecture, 51 Prince Street, New York, N.Y. 10012.

Exhibition is December 6 - 31, 85. All cards will be exhibited on the walls in the month, and kept in an open portfolio until July, 86. Cards will become a permanent collection at STOREFRONT. The selected 30 cards will be compiled into a xerox catalogue, and available to all participants at \$2.00, and \$3.50 to the public. Please attach name, address, and phone numbers to the card. Please make a statement in the column provided.

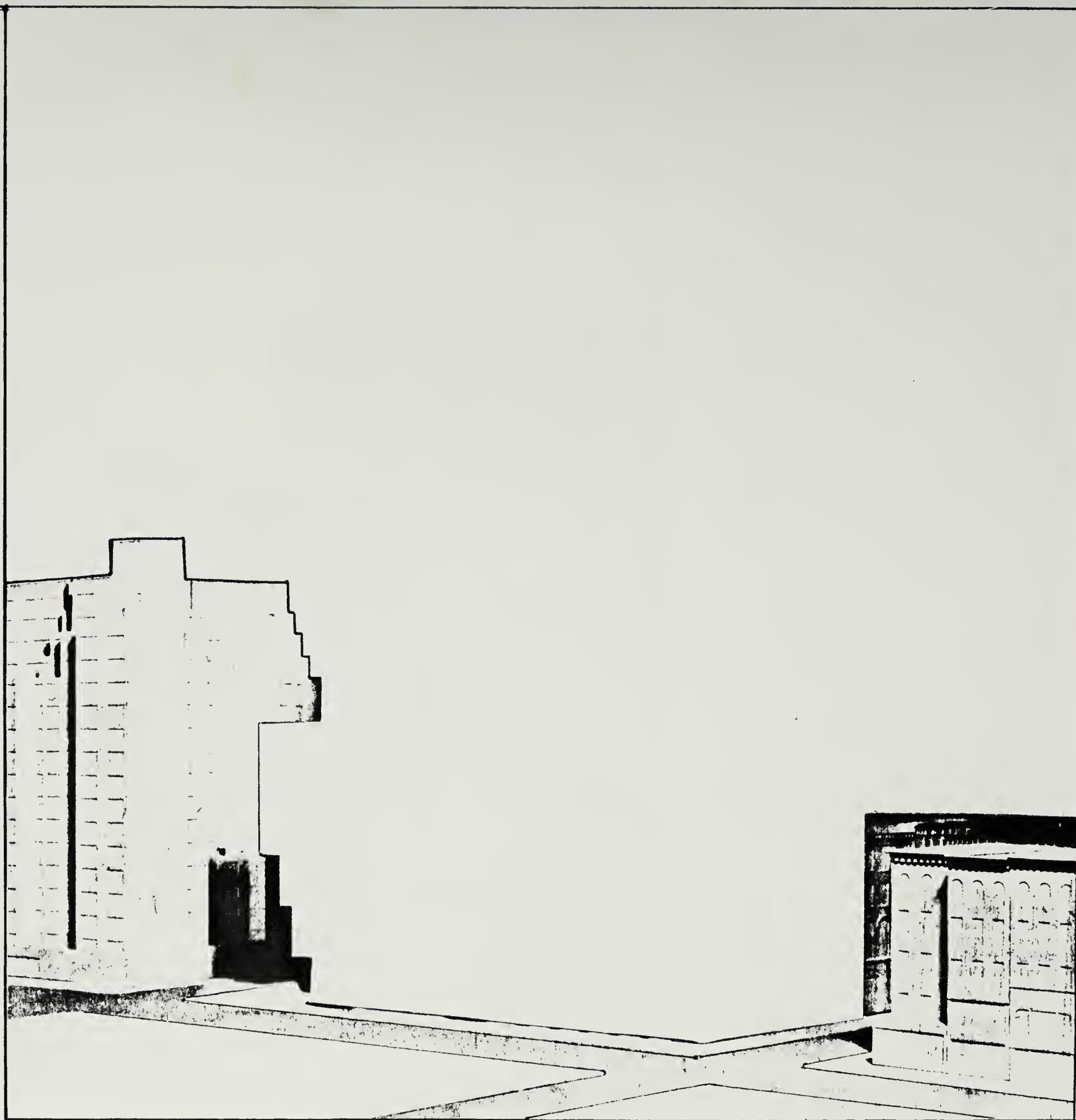
Works due at STOREFRONT by Dec. 4.
212-431-5795 for more info.

BACKGROUND

STOREFRONT is a not-for-profit arts organization founded in 1982 by Kyong Park and is now Co-directed with Glenn Weiss. Through exhibitions and catalogues, STOREFRONT provides the opportunity for artists and architects to create and present works that merge aesthetic quest and public life.

See PA. November, 84 p.38; PA. March, 85. p.24; Space & Society #28. p. 60-77.

statement



signature

ORIGINAL*Prof: clarie***BEFORE WHITNEY****December 6-29, 1985****Participants**

Anderson/Schwartz

David Bailey

Roger Baker

Bruce Barrett

Roger Bennet

Joseph Bower

Robert Broward

Paul Butel

Lew Chim

Christo

Eric Collier

Jeffrey Cox

Paul Damaz

Lee Dennett

Ulrick Desert

David DeValeria

C. Wayne Ferrell

Eric Fiss

L.D. Fox

Fred Good

Free Art

Alan Gaynor

Larry Grantham

← Julie Hacker

B. Holden

Michael Hudson

Ric Hunter

John Johansen

Wesley Jones and Peter Pfau

Steven Keith

Kendrick Kellogg

Lawrence Kutnicki

Todd L-Ayoung

Alfredo Larin

Peter Lang

Mark Leininger

A very faint, light gray watermark-like image of a classical building's facade is visible in the background. It features four columns supporting an entablature and a triangular pediment at the top.

Digitized by the Internet Archive
in 2018 with funding from

Storefront for Art and Architecture; National Historical Publications and Records Commission (NHPRC); and Mr. Robert M. Rubin

Daniel Lieberman
Clark Lundell
Donald McDonald
Alan McHenry
Philip McIntosh
Wendy McPhee
Charles Mallea
Demetrius Manouselis
Felix Martorano
Peter Meyer
Miss Brooklyn
Ela Mojdehi
Michael Mostoller
Mickey Muenning
Julio Palamino
Steven Patrick
Stephen Perrella
Martin Rebholz
Feliciano Reyes, Jr.
Gregory Robe
Moses Ros
Ken Saylor
William Schacht
Carolee Schneeman
Der Scutt
Randy Shear
Ted Smith
David Tench
Eugene Tsui
George Ulpan
Unknown
Dean Vollendorf
Scott Waldroff
Jane Yu

Program

tit
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lower case. ↗

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